

Edith Thayer, Pretty Little Prima Donna, Will Sing in "The Firefly" Here This Week

TINY STAR GIVES ADVICE TO GIRLS

Tells Those Who Would Avoid Depression What to Do.

PLENTY OF FOOD AND REST
Says Women Are Apt to Be Sad and Ugly When Tired.

Edith Thayer, the youthful star, who of small stature but of wondrous amplitude of voice, will be seen in the title role of Arthur Hammerstein's musical comedy opera, "The Firefly," at the Robinson Grand theater the coming Wednesday afternoon and night.

The story, furnished by Otto Hauerbach, a prolific author who is by no means new to us, deals with an East Side (N. Y.) street singer, (Miss Thayer's role), who, as the story opens, in the guise of a boy accidentally becomes one of the gay yachting party sailing from New York City—the prologue scene—to Bermuda—scene of the first act. After arriving in Bermuda, the urchin is given employment as a page by one of the wealthy party. Shortly afterwards, through complications, she is accused of theft. She is about to be imprisoned, when an old German choir master, another of the party, who has seen great possibilities in the supposed boy's voice, comes to her rescue by promising to see that the little waif is returned safely to New York.

In the last act she comes into her own, in the role of a prima donna, who has achieved an international reputation (there being a lapse of three years between Acts I and II), Miss Thayer is seen at her best using her wonderful voice.

Rudolf Friml, who composed the music of "The Firefly," more than justifies the confidence placed in him by Mr. Hammerstein, who "brought him out." Some of the beautiful song numbers are "Love is Like a Firefly," "Giannina Mai," "Symphony," "A Woman's Smile," "When a Maid Comes Knocking at Your Heart," and there are also some that mix fun with music such as "Something," "Tommy Atkins on Parade," "De Trop," "The Latest Thing from Paris" and many others, together with several ensemble numbers.

Plenty of rest and plain food are

happiness of so becoming that has aided me more than anything else in achieving the success I have attained.

"This feeling of high elation sometimes leaves me when I come from the stage," continued Miss Thayer.



MISS EDITH THAYER

necessary to a comfortable, happy existence. The source of vivacity is rest," says Miss Thayer.

"But you never seem to rest," said the interviewer, recalling that this clever little singer and comedienne, when in public, at least, seems always the embodiment of activity, the incarnation of effervescence, the incarnation of buoyancy.

"Ah, but you generally see me when I am acting. Then, I admit, I am everything but restful, and the strangest part of it is that I am unconsciously buoyant when back of the footlight and under the scrutiny of an audience. As soon as I hear my cue I seem to become possessed with a sort of glorious sensation that life is full of brightness and fun. I become surcharged with a spirit of laughter. I find myself bubbling with animation. It is the

but I am never sad or weary even in my leisure hours. Mental depression, I think, is largely the result of physical fatigue. People are sad because they are tired; they are ugly because they are weary.

"But I never permit myself to get tired. How do I managed not to? I rest. I stay in bed ten hours out of every twenty-four, whenever possible and during the day when I am around I seize every opportunity that presents itself of getting into a restful attitude. If possible I curl up on a couch, even though I know that I can't stay more than a minute or two. Every little bit of rest helps. Besides getting all the rest possible, I eat only plain food, and that sparingly. I exercise regularly in the open air. I keep as much as possible in the sun, and I use only cold water for bathing."

Scenic Artist Who Works at Night Has Chicken Farm Bug

"How do I find time to paint new scenery?" said Mr. Barry, scenic artist with the Barrett stock company now playing at the Palace theater.

"Well, sometimes I am at work far into the night when you and yours are snug in the arms of Father Morpheus—but I never fracture the Sabbath; oh, no, Mrs. Barry wouldn't stand for that. She thinks it's bad enough that I drag her about the country with a troupe instead of settling down upon a chicken farm up in New Hampshire where she comes from."

"And say, young fellow, did you ever get the chicken farm bug? It's the dream of my life, that and to paint a picture that could be hung in some famous gallery. Mr. Barrett says that if I am good and stick with him a couple of hundred more years that he will pension wife and me off so that we can retire to the chicken ranch where she can feed the hens while I paint that picture."

"Come round behind and I will show you a few streaks of yellow, a dash of blue and shading of red make a sunset scene that looks the part from out front."

FITNESS FOR MARRIAGE IS PLAY THEME

Important Lesson is Taught in Drama to Be Seen Here Next Saturday.

When Richard Bennett and his co-workers present Brueux's remarkable sociological drama, "Damaged Goods," at the Robinson Grand theater next Saturday afternoon and night, local people will have an opportunity to see the play which has created more editorial comment within the last six months than any other play ever produced in America. As Dr. Abraham Lincoln, the noted Rabbi of the Washington, D. C., Hebrew congregation, has said, this play is "the reformer's trumpet blast to the present to give the future a square deal."

The play deals with terrific force and unanswerable logic with the problem of a terrible social disease, it strips the veil of secrecy and ignorance from the facts which cannot be denied, and it teaches the truth that only by understanding of the dangers that confront us can evils be combated successfully.

Criminal Marriage

The central character in "Damaged Goods" is a young man who is engaged to be married. He has been imprudent and he visits his physician. The physician tells him that in his present condition it would be criminal for him to marry but the patient declares that his engagement has already been announced and that he must marry—that it is the physician's duty to cure him. The physician declares that science knows of no cure within the time that the young man within the time that the young man names, and he later departs from the office promising to try to postpone the wedding.

But the wedding is not postponed and in the second act the audience sees the happy young married couple. Apparently all is well and they are joyful over the arrival of a beautiful daughter. But now enters the gaunt aspect which the physician has predicted—a frightful hereditary disease. And all the happiness of the husband and of the innocent young wife withers like a flower before a scorching blast. The sins of the father have been visited upon the child.

Father is Blamed

The father of the young wife comes to the physician and asks for a certificate setting forth the condition of the young husband so that the girl may secure a divorce. But the physician refuses. Thereupon the father flies into a rage and enters upon a tirade of abuse against his son-in-law. It is then that the physician declares that the father has himself to blame for his daughter's woe. The father, declares the physician, was scrupulously careful to ascertain whether his future son-in-law's social standing was good, whether his business prospects were satisfactory and whether his family was distinguished but did he give a single thought to the young man's physical fitness for marriage? Had the father demanded to know whether the young man was sound in body as well as sound in purse the tragedy would have been averted.

And thus the great preaching demanding a health certificate with every marriage certificate is driven home by "Damaged Goods."

"This play proves more completely than any other play we can remember," says the New York Globe editorially, "that the theater can be the most influential pupil in the world."

Some of the interesting novelties to be seen soon in New York are "Watch Your Step," Charles Dillingham's new review, which will be given at the New Amsterdam theater in about a week, and "The Debutante," with Hazel Dawn in the title role at the Knickerbocker theater on December 2.

AMERICAN GIRL'S CHANCE IS HERE SAYS MR. DIPPEL



ELSIE FERGUSON

Miss Ferguson, an eminent figure on the American stage, is scoring a big success in "Outcast," the new play by Hubert Henry Davies, at the Lyceum theater in New York City, under the management of Charles Frohman and Klav and Erlanger. The New York American has the following to say of the play and the star:

"Outcast" is by long odds the best and most satisfying work produced this season. Miss Elsie Ferguson has won no little honor for herself by her artistic and appealing presentation of the case of Miriam. Her portrayal of that most distressful heroine has light and shade, delicacy, irony and flickers of humor. It is not only really touching, but also convincing.

TITTLE TATTLE OF THE SPEAKING DRAMA

David Belasco is to produce a new play called "The Love Thought," by Henry Irving Dodge. The leading role is that of a woman actor, and it will be played by Janet Beecher.

A new Napoleonic play in London is "Napoleon and Josephine."

Irene Vanbrugh is to appear in Chicago under Charles Frohman's management, in a play yet to be chosen.

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She Has Made Great Progress in the Vocal Art in the Last Three Years.

NEW STANDARD BEING SET

Young Women of This Country Better Endowed for Leading Roles in Light Opera.

NEW YORK, Nov. 29.—"I am really informed," says Mr. Andrew Dippel, director of the Dippel Opera Comique Company, presenting "The Lillie Domino" at the Forty-fourth street theater, "that there are over 12,000 young ladies studying vocal art in New York at the present time."

"I venture to say that out of this vast army of vocalists, at least ninety-nine per cent have operatic aspirations. Within the next year or two, a great many of them will be seen on the stage of the opera houses of Europe and America. They will be warmly welcomed by the managers. A new standard is being set, and one that requires real ability as a singer. The American girl has made greater progress in vocal art in the last three years than ever before, and in keeping with this progress has been the ambition to show the results of her study and application to the public."

"For a long time, young singers looked forward to the day on which they would appear in concert work, or as a grand opera prima donna. It did not take the American girl long to perceive that the concert field was not alone overcrowded, but offered small remuneration, and that grand opera could use only a limited number, so infinitesimal that it appeared to be an impossibility to break into the charmed circle. Where, then, could the ambitious young singer turn to reap the reward for time and money spent in educating herself? She has found only one answer, 'light opera.'"

Hears Many Sing.
"During the month of September, I heard over 3,000 voices, from which I selected 36 for the chorus of 'The Lillie Domino.' The remainder of the chorus ladies are young women who appeared under my direction in the chorus of the Chicago Opera Company. As I listened to those 3,000 young women, I was struck with the earnestness of their efforts to secure an engagement and the intelligence with which they displayed their vocal wares. It seemed to me that each one of them as they sang were singing not for a chorus position, but for a prima donna role. They were looking ahead. They merely wished to use the position in the chorus, first as a training school, to polish off the awkwardness of the amateur, and second, to make their chorus work a lower round of the ladder on which to climb to the coveted position of a principal. It is only a question of a short while when from

(Continued on page five.)

Plays to Be Seen In Clarksburg

A fine list of special features is booked for appearance this week at the Bijou theater. "His Inspiration," a two-part Kalem drama, with Tom Moore and an all-star cast is shown on Monday. Tuesday, Miss Anne Schaefer is featured in a two-part Vitagraph production, "Ann, the Blondeville." A George Ade fable "Proving that Spongers are Found in a Drug Store," is also shown on this day. "The New Magdalen," a Klaw and Erlanger feature in two parts is presented Wednesday.

Ethel Barrymore in a four-part Alco production, "The Nightingale," is the feature attraction for Thursday, while "On the Stroke of Five," a two-part Vitagraph feature is also shown. Friday, Francis X. Bushman will be shown in a two-part Essanay production, "His Dearest Foes." "The Midnight Ride of Paul Revere," a special Edison production in two parts, and "Slippery Slim, the Man of Her Choice" make up Saturday's program.

Tomorrow night the LaPorte stock company will stay over and give us an entirely new and original melodrama entitled "The Perils of Reta." This piece was written around the

motion picture called "The Perils of Pauline." The full strength of the company is called upon in this production and as the company produced so many comedies the last week it will be interesting to see just what it will do with melodrama.

† † †

The next offering at the Robinson Grand theater is no farther away than tonight when the magnificent screen production of the Biblical story "From the Manger to the Cross," in five parts, will be presented. This was shown at the Robinson last Sunday evening and those who saw it were so well pleased with it that the management decided to repeat it again tonight. The production will be absolutely free, but a silver offering may be given at the door for the Belgian relief fund, for the benefit of which the film is shown.

† † †

In addition to the foregoing, the bookings for the week at the Robinson Grand include Edith Thayer and company in "The Firefly" Wednesday afternoon and night; Ethel Barrymore in moving pictures Thursday and Friday afternoons and nights, and "Damaged Goods" Saturday afternoon and night.

Among the early bookings at the Robinson Grand is Neil O'Brien and his minstrel company of fifty. Theater-goers are aware of the tremendous hit Mr. O'Brien made here last year and the satisfaction that his company gave. Mr. O'Brien can be assured of a big house.

† † †

The Barrett Players will present "The Girl," a thrilling western drama on the order of Belasco's famous play, "The Girl of the Golden West," the first three days of next week at the Palace theater, where they are filling a long and successful engagement. "The Jack of Roses," a beautiful four-act drama, will be presented Thursday, Friday and Saturday.

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Another offering that manager Robinson can point to with pride is the booking of "The Quaker Girl." This play ran an entire year at the Park theater in New York City and without a doubt was the biggest musical success that the big city had in years. This piece made Clifton Crawford and Ina Claire, for up to the time of its first production they were seldom spoken of.

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An offering of unusual interest for the holidays is Miss Eugenie Blair in Rudyard Kipling's story, "A Fool There Was."

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The Frankfort and Manzie musical comedy company of eleven members is scheduled to appear Monday, Tuesday and Wednesday at the Odeon theater.

† † †

"September Morn," a musical comedy offering of unusual merit, will appear in the near future at the Robinson Grand.

No child under 16 years will be admitted unless accompanied by parent or guardian.

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